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P A P E R

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P O L I T E A R T S.

POLITE ARTS.

In the Fifth Volume of these Transactions, page 104, an account is given of a method of Painting in Wax, in imitation of the Ancient Encaustic, by Miss GREENLAND: and that Lady having this year obliged the Society with the following Description of her Method of uniting Wax and Mastich with Water, to serve as the vehicle for the Colours used in her manner of Painting, Thanks were returned to Miss GREENLAND for this communication.

S I R,

I SHOULD not have taken the liberty of offering to the Society for the Encouragement of Arts, Manufactures, and Commerce, the enclosed account of the result of a great number of experiments I made last winter with a variety of gums,

M 4 relative

168 P O L I T E A R T S.

relative to an imitation of the ancient Grecian manner of Painting, had you not assured me, that the Society would not think impertinent my doing so.

Should the account I have sent, not be thought sufficiently explicit, I would with great pleasure communicate any other particulars which may be desired.

I am, S I R,

Your obliged and obedient
humble servant,

EMMA JANE GREENLAND.

Carshalton,
April 26, 1792.

Mr. MORE.

Method of making a Composition for Painting, in imitation of the ancient Grecian manner.

PUT into a glazed earthen vessel, four ounces and a half of gum arabic, and eight ounces of cold spring water : when the gum is dissolved, stir in seven ounces of gum mastich,

maſtich, which has been firſt waſhed, dried, picked, and beaten fine, which is very ſoon done: ſet the earthen veſſel, containing the gum water and gum maſtich, over a moderate fire, continually ſtirring and beating them hard with a ſpoon, in order to diſſolve the gum maſtich: when ſufficiently boiled, it will no longer appear transparent, and will be ſtiff, like a paſte. So ſoon as this is the caſe, and that the gum water and maſtich are quite boiling, without taking them off the fire, add five ounces of white wax, broken into ſmall pieces, ſtirring and beating the different ingredients together, till the wax is perfectly melted, and has boiled: then take the compoſition off the fire; as boiling it longer than neceſſary, would only harden the wax, and prevent its mixing ſo well afterwards with water. When the compoſition is taken off the fire, and in the glazed earthen veſſel, it ſhould be beaten hard; and, whilſt hot, but not boiling, mix with it, by degrees, fifteen ounces of cold ſpring

spring water: then strain the composition, as some dirt will boil out of the gum mastic, and put it into bottles.

The composition, if properly made, should be like a cream, and the colours, when mixed with it, as smooth as if with oil. The method of using it, is, mixing the colours with it as with oil; then paint with fair water. The colours, if grown dry, when mixed with the composition, may be used by putting a little fair water over them; but it is less trouble to put some water, when the colours are observed to be growing dry.

In painting with this composition, the colours blend without difficulty, when wet; and even when dry, the tints may easily be united by means of a brush, and a very small quantity of fair water.

When the painting is finished, put some white wax into a glazed earthen vessel, over
a flow

a slow fire; and, when melted, but not boiling, with a hard brush, cover the painting with the wax; and, when cold, take a moderately hot iron, such as is used for ironing linen, and draw it lightly over the wax. When the picture is nearly cold, rub it with a fine linen cloth, to make it entirely smooth; and, when quite cold, rub it again, to make it shine.

Paintings might be executed, in this manner, upon wood, or plaster of Paris, without requiring any other preparation, than mixing some fine plaster of Paris in powder, with cold water, the thickness of a cream; then put it on a looking-glass; and, when dry, take it off; and there will be a very smooth surface for painting upon.

Paintings may also be done in the same manner, with only gum water and gum mastich, prepared the same way as the mastich and wax; but, instead of putting seven ounces of mastich, and, when boiling, adding

172 POLITE ARTS.

ing five ounces of wax, mix twelve ounces of gum mastic with the gum water, before it is put on the fire; and, when sufficiently boiled and beaten, and is a little cold, stir in twelve ounces of cold spring water, and afterwards strain it.

It would be equally practicable painting with wax alone, dissolved in gum water, in the following manner.

Weigh twelve ounces of cold spring water, and four ounces and a half of gum arabic: put them into a glazed earthen vessel; and, when the gum is dissolved, add eight ounces of white wax. Put the earthen vessel, with the gum water and wax, upon a slow fire, and stir them, till the wax is dissolved, and has boiled a few minutes: then take them off the fire, and throw them into a basin, as, by remaining in the hot earthen vessel, the wax might become rather hard: beat the gum water and wax till quite cold. As there is
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but a small proportion of water, in comparison to the quantity of gum and wax, it would be necessary, in mixing this composition with the colours, to put also some fair water.

It should be observed, that the water used by Miss Greenland, in these preparations, came from a chalk rock, and remarkably soft: possibly any other water might answer equally well.